



YANKEE ROSE

SHY BOY

LADIES NIGHT IN BUFFALO

ELEPHANT GUN

BIG TROUBLE

BUMP AND GRIND

GOIN' CRAZY

BOTTOM LINE

SKYSCRAPER

DAMN GOOD

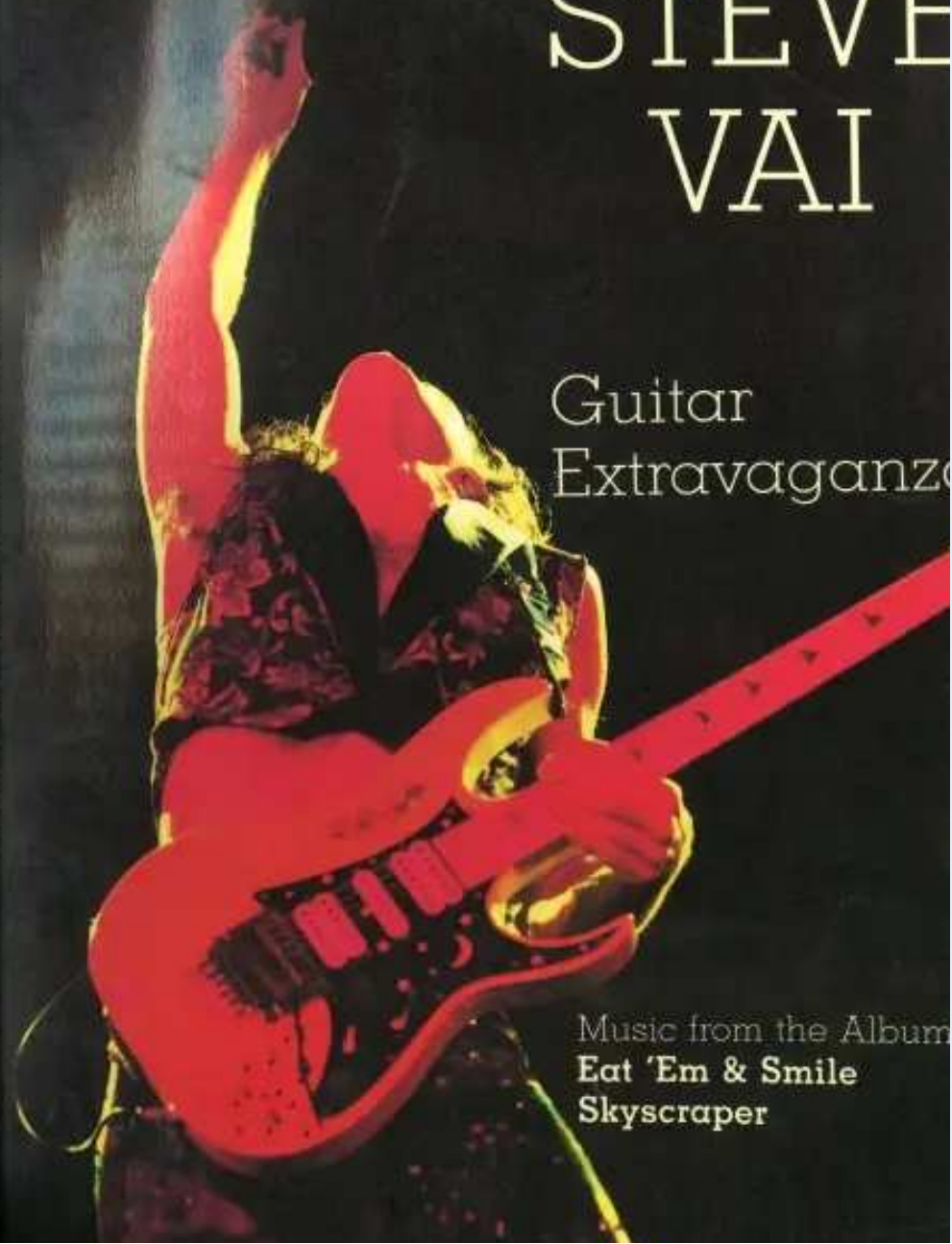
HOT DOG AND A SHAKE

STAND UP

HINA

STEVE VAI

Guitar Extravaganza



Music from the Album
Eat 'Em & Smile
Skyscraper

CONTENTS

ARTICULATION NOTATION	5
TAB NOTATION	8
"T'EM AND SMILE":	
The Recording	13
The Pick-ups	14
YANKE ROSE:	
Set-up	15
Performance Notes	16
Music	17
SHYBOY:	
Set-up	24
Performance Notes	25
Music	26
LADIES' NITE IN BUFFALO?	
Set-up	37
Performance Notes	37
Music	38
ELEPHANT GUN:	
Set-up	44
Performance Notes	44
Music	45
BIG TROUBLE:	
Set-up	54
Performance Notes	54
Music	55
BUMP AND GRIND:	
Set-up	62
Performance Notes	62
Music	63
GOIN' CRAZY!	
Set-up	69
Performance Notes	69
Music	70
"YSCRAPER":	
Equipment Notes	76
BOTTOM LINE:	
Set-up	77
Performance Notes	78
Music	79
SKYSCRAPER:	
Set-up	89
Performance Notes	91
Music	92
DAMN GOOD:	
Set-up	98
Performance Notes	99
Music	100
HOT DOG AND A SHAKE:	
Set-up	108
Performance Notes	110
Music	112
STAND UP:	
Set-up	123
Performance Notes	124
Music	125
HINA:	
Set-up	133
Performance Notes	134
Music	135
SPECIAL THANKS	142
DIAGRAM OF BRADSHAW FOOT SWITCH	143

ARTICULATION NOTATION FOR MODERN ELECTRIC GUITAR

 Strum for bottom to top, or

 Top to bottom of picking.


W/B = with bar, given piece is performed with the use of the whammy bar (vibrato bar, tremolo arm, joy stick, fun handle, etc.)

 = Down Strum  = Up Strum


 = Mute with palm of right hand

 = Semi mute, (not as dead as "m")

 = 1/2 tone flat (between  & )

 = 1/2 tone sharp

 = 1 and 1/2 tone sharp, between ( & )


 = Next to A chord is short hand for triad. B^Δ = B major triad

 = Under or over a note means more percussively, then normal and slightly shorter

 = Indicates a phrase marking, usually at the beginning of a group of notes. This also indicates that a note is to be picked.

 = Staccato, short

 = Short & percussive


 = Bend (from one note to another)

 = A straight line between any two notes indicates a glide from one note to the other.

 = Pull off or hammer

PF = Pluck with fingers of the right hand

w/p = With pick, usually returning after PF

 = When this symbol appears and there's only one note, it means to rake across the muted strings with the pick.

Let ring... = whatever notes are shown under the dotted brackets should be played in a fashion so as to let the notes ring in the duration of the brackets (abbreviated L.R.)

H 12, H 5, H 3: This notation above a note indicates that the note is sounding a harmonic by lightly placing a finger of the left hand over a fret and plucking. The fret # is indicated next to the "H".

Performance Notes

INTRO. *1 — The first chord of this song is done with the normal rig with a stereo setting on the Roland 3000 of 730 milliseconds. Panned hard left and right, this gives the large stereo tonality.

INTRO. *2 — Talking guitar - Giving the guitar the illusion of speaking is easier than it may sound. The trick is to not think about notes, but just what your own mouth would do. The wha pedal can be very helpful in that it can act as a vowel enhancer. The conviction is left up to the imagination of the performer.

A 8 This lick is double tracked and is done by hitting harmonics on the 5th fret of the G string. Then perform the melody written by depressing and pulling on the bar to get the designated notes.

A2 15 & 16 This lick is a series of hammer-ons and pull-offs, sometimes referred to as a "flutter." None of the notes are picked.

B 2, 4, 6 On this riff, you progressively push harder on the strings with your left hand, causing the strings to go sharp a bit, and at the same time "pinch" the notes with the right hand for the harmonic effect.

D 2-9 The melody guitar in this song has heavy echo on it, repeating every half note with about 20% repeat (feedback).

D 3, 7 & 8 Hit G on the 3 string, 12th fret and quickly dip the bar down in the space of an 8th note. Raise the bar and vibrate violently in the space of 4 quarter notes.

E 1 & 2 This represents a muted strum. Mute the strings with your left hand and strum.

E2 3 & 4 This is a series of hammer-ons and pull-offs using the right hand on the neck where indicated. The lick is played without any picking. Strictly legato.

E2 5 & 6 Depress vibrato bar and slide up the neck (5 string) while raising the bar.

TANKIE ROSE

Words and Music by
DAVID LEE ROTH and STEVE VAI

Intro

Guitar **F2/C** *With bar* **2** **A** *Aggressively* **G4/B**

fff *(16-bar vamp for talking guitar part)* *(Pick up)* *fff*

Tab *With bar*

1 **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12** **13** **14** **15** **16** **17** **18** **19** **20** **21** **22** **23** **24** **25** **26** **27** **28** **29** **30** **31** **32** **33** **34** **35** **36** **37** **38** **39** **40** **41** **42** **43** **44** **45** **46** **47** **48** **49** **50** **51** **52** **53** **54** **55** **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75** **76** **77** **78** **79** **80** **81** **82** **83** **84** **85** **86** **87** **88** **89** **90** **91** **92** **93** **94** **95** **96** **97** **98** **99** **100**

Slow Bend *Slow Bend*

1. *With bar* **2.** *With bar*

With bar *With bar*

1 **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12** **13** **14** **15** **16** **17** **18** **19** **20** **21** **22** **23** **24** **25** **26** **27** **28** **29** **30** **31** **32** **33** **34** **35** **36** **37** **38** **39** **40** **41** **42** **43** **44** **45** **46** **47** **48** **49** **50** **51** **52** **53** **54** **55** **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75** **76** **77** **78** **79** **80** **81** **82** **83** **84** **85** **86** **87** **88** **89** **90** **91** **92** **93** **94** **95** **96** **97** **98** **99** **100**

© 1991, 1992 DIAMOND DAVE MUSIC & SYZYGY MUSIC/ASCAP
All Rights Reserved

The musical score for "The Rose Tree" is presented in two systems. The top system is for the vocal part, written in treble clef with a key signature of one flat (B-flat). It begins with a tempo marking of 129 and a dynamic of *mf*. The melody is marked with a slur and a fermata over the final note. A second ending is indicated by a bracket and a fermata, leading to a double bar line and the instruction "D.S. al Coda". The bottom system is for the guitar accompaniment, written in standard notation with a key signature of one flat. It includes a "With bar" instruction and a tempo marking of 129. The guitar part features a complex rhythmic pattern with many sixteenth notes and rests, and a final measure marked with a circled 1.

Coda

Bridge

Solo

TAB

Rhythm

TAB

A lot of echo

Let ring

The musical score consists of four staves. The first two staves are for the 'Solo' part, and the last two are for the 'Rhythm' part. The 'Solo' part starts with a key signature of one flat (Bb) and a 4/4 time signature. It features a melodic line with various notes and rests, including a triplet of eighth notes. The 'Rhythm' part provides a harmonic and rhythmic accompaniment, with chords and single notes. A guitar chord diagram for D/G is shown at the top left. The score is labeled 'Solo' and 'Rhythm' on the left side of the staves.

The musical score for 'The Girl on the Train' is presented in four staves. The first staff, labeled 'Solo', features a melody with various ornaments and a 'D/G' chord marking. The second staff, labeled 'Tylf', contains a series of notes with a 'Tylf' marking and a 'D/G' chord. The third staff, labeled 'Rhythm', shows a rhythmic pattern with a 'B' marking. The fourth staff, labeled 'Tylf', contains a series of notes with a 'Tylf' marking and a 'D/G' chord. The score is written in a key signature of one flat and a 4/4 time signature.

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

Dm7

D3

E Vamp for Solo
Csus C B \flat C

B \flat

E2 Solo: gva - - - - - ① - - - - - loco ②

Vibrato
Slide
With Bar

Vibrato
W/B

E Repeat section
Solo ad lib. and fade

SHY BOY

Set Up

The "basic amp set up" used here is a 100-watt Marshall head directly into a 4/12 cabinet housing 50-watt Celestions. A Boss Super Overdrive is used for some solo spots and fills.

Guitar - "Green Meanie" Charvel

The signal at the console is run into a Roland SDE 3000 for a stereo chorus effect. The settings are basically: Delay X = 15 milliseconds, Feedback = 0, Output = 50%, slight modulation and rate time. Those two returns are panned hard left and right. Then there's an overall slight echo at quarter notes.

For the sections that are done with one guitar, the "basic amp set up" is used.

- I2** This section is double tracked "Basic Sound" guitars panned left and right with slight overall echo.
- I3** One guitar (stereo chorus)
- SOLO 2** This section is double tracked
- G 15** This section is double tracked
- G 17** Echo is added to the guitar, repeating every half note, approx. 720 milliseconds.

All pick-up selectors in 5th position.

Performance Notes

The Intro. to this song is a feedback and whammy bar extravaganza. The final note is performed by hitting a harmonic on the 7th fret (4) string, and pulling up on the bar.

- I2 2** The notes that are written are what's being fingered, but as they are being hammered and pulled off with the left hand, the right hand bends and vibrates the riff with the whammy bar.
- I2 7 & 8** All the notes in these bars are hammered and pulled off (no picking).
- A2 I3** This riff is played on the G string and is done "hand over hand" by hammering and pulling off.
- SOLO I** is one guitar.
- SOLO II** has 2 guitars playing what's written in unison.
- G 17** First depress the vibrato bar, then strike a harmonic on the 5th fret of the G string; then slowly raise the note and pull the bar so the note goes sharp. All of this is done with a delay on. The settings are basically: Output = 50%, feedback = 25%, delay is about 450 milliseconds.
- G 18** Hit one note and whammy like mad.
- G 19** Pulling the bar down and letting it go will cause the bar to traumatize, giving the note that nervous vibrato twitch.

SHYBOY

Words and Music by
WILLIAM SHEEHAN

1

Fast Rocker

Feed back extravaganza

ff

12 (D-) *legato*

0 string 3 string 3 Gtr 3 Gtr 3

13

(Single Guitar)

(D-) P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Copyright © 1982 CHERRY LANE MUSIC PUBLISHING COMPANY, INC.
This arrangement Copyright © 1989 CHERRY LANE MUSIC PUBLISHING COMPANY, INC.
International Copyright Secured All Rights Reserved
Used By Permission

Wink bar

With bar

locu

Glass, E st.

Glass, E st.

A F5 G5 F5 D5

G string gliss.

G string gliss.

F5 G5 F5 D5

ss Vibrato with bar

ss Vibrato with bar

⑨ F5 ⑩ ⑪ G5 F5 D5 ⑫

Pick against B and E strings

Pick against B and E strings

⑬ F5 ⑭ ⑮ G5 F5 G5 ⑯ F5 D5

⑰ (D-) ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲

Gliss. E string

Gliss. E string

㉟ B♭5 A5 ㊳

㊴ D- ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

㉛ B♭5 A5 ㉜

Gliss. E string

Gliss. E string

㉟ G5 F5 D5 ㊱

vibrato

gliss. grs

vibrato

㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

loco

loco

G5 F5 D5 ㊱

㊱ G5 F5 D5 ㊲

㊵ G5 F5 G5 ㊶ F D

① C2 ② (D-) ③ ④

⑤ loco ⑥ ⑦ B^b 5 A5 ⑧

⑨ D- ⑩ ⑪ ⑫ With bar

⑬ ⑭ ⑮ Gliss B^b A ⑯

① F5 ② ③ G5 A ④ G5 A5

Solo 1 ① B- ② ③ Spin Bar ④

⑤ ⑥ ⑦ ⑧ With bar

⑨ loco ⑩ legato ⑪ ⑫ ⑬ ⑭ ⑮

⑯ ⑰ ⑱ ⑲ ⑳ ㉑ loco

Solo 2 ① D- ② ③ loco ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ㉑

Measures 1-6 of the guitar piece. The notation includes a treble clef and a bass clef. The treble clef staff shows a melodic line with various accidentals and fingerings. The bass clef staff shows a supporting line with chords and fingerings. A bracket indicates a 10:6 interval between measures 1 and 2, and another bracket indicates a 10:6 interval between measures 5 and 6.

Measures 7-12 of the guitar piece. The notation includes a treble clef and a bass clef. The treble clef staff shows a melodic line with various accidentals and fingerings. The bass clef staff shows a supporting line with chords and fingerings. A bracket indicates a 10:6 interval between measures 7 and 8, and another bracket indicates a 10:6 interval between measures 11 and 12. The word "loco" is written above measure 7, and "sweeps" is written above measure 11.

Measures 13-18 of the guitar piece. The notation includes a treble clef and a bass clef. The treble clef staff shows a melodic line with various accidentals and fingerings. The bass clef staff shows a supporting line with chords and fingerings. A bracket indicates a 10:6 interval between measures 13 and 14, and another bracket indicates a 10:6 interval between measures 17 and 18. The word "With bar" is written above measure 13, and "With bar" is written above measure 17.

Measures 19-24 of the guitar piece. The notation includes a treble clef and a bass clef. The treble clef staff shows a melodic line with various accidentals and fingerings. The bass clef staff shows a supporting line with chords and fingerings. A bracket indicates a 10:6 interval between measures 19 and 20, and another bracket indicates a 10:6 interval between measures 23 and 24. The word "loco" is written above measure 19, and "loco" is written above measure 23.

Measures 25-30 of the guitar piece. The notation includes a treble clef and a bass clef. The treble clef staff shows a melodic line with various accidentals and fingerings. The bass clef staff shows a supporting line with chords and fingerings. A bracket indicates a 10:6 interval between measures 25 and 26, and another bracket indicates a 10:6 interval between measures 29 and 30. The word "loco" is written above measure 25, and "loco" is written above measure 29.

Measures 31-36 of the guitar piece. The notation includes a treble clef and a bass clef. The treble clef staff shows a melodic line with various accidentals and fingerings. The bass clef staff shows a supporting line with chords and fingerings. A bracket indicates a 10:6 interval between measures 31 and 32, and another bracket indicates a 10:6 interval between measures 35 and 36. The word "loco" is written above measure 31, and "loco" is written above measure 35.

Measures 37-42 of the guitar piece. The notation includes a treble clef and a bass clef. The treble clef staff shows a melodic line with various accidentals and fingerings. The bass clef staff shows a supporting line with chords and fingerings. A bracket indicates a 10:6 interval between measures 37 and 38, and another bracket indicates a 10:6 interval between measures 41 and 42. The word "loco" is written above measure 37, and "loco" is written above measure 41.

Measures 43-48 of the guitar piece. The notation includes a treble clef and a bass clef. The treble clef staff shows a melodic line with various accidentals and fingerings. The bass clef staff shows a supporting line with chords and fingerings. A bracket indicates a 10:6 interval between measures 43 and 44, and another bracket indicates a 10:6 interval between measures 47 and 48. The word "loco" is written above measure 43, and "loco" is written above measure 47.

Measures 49-54 of the guitar piece. The notation includes a treble clef and a bass clef. The treble clef staff shows a melodic line with various accidentals and fingerings. The bass clef staff shows a supporting line with chords and fingerings. A bracket indicates a 10:6 interval between measures 49 and 50, and another bracket indicates a 10:6 interval between measures 53 and 54. The word "loco" is written above measure 49, and "loco" is written above measure 53.

F Guitar Bass break (cadenza)
(all on G string)

① 9th ② ③

④ ⑤ loco ⑥ ⑦

⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

③ This? ④ With bar ⑤ C4 (D-) ⑥ With bar

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

Gloss E string

Gloss E string

② ③ ④ ⑤ ⑥ ⑦ B♭ A ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

With bar

With bar

⑩ ⑪ Slow bend with bar ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

gloss.

With bar

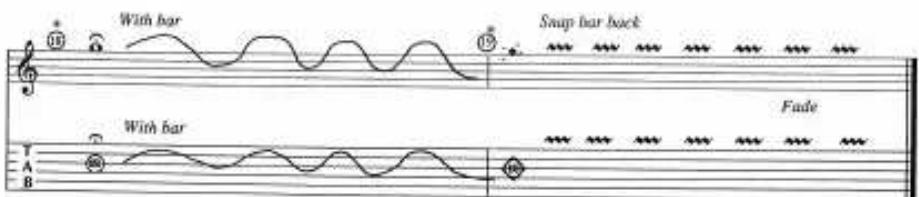
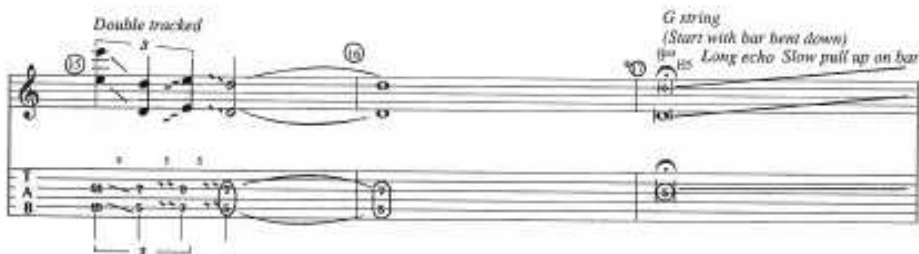
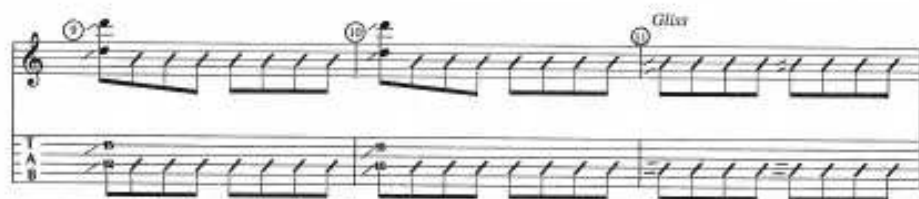
⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

B♭ 5 A

② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

G (E)

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿



LADIES' NITE IN BUFFALO?

Set Up

The "basic amp set up" was a 100-watt Marshall head plugged directly into a 4/12-inch cabinet housing 30-watt Celestion speakers.

Guitar – Pink Jackson

For the Intro chord the stereo delay unit is set at delay time = 360 milliseconds, F.B. (feedback) = 0m, delay output = 50%.

A This is the basic amp set up. Pick up selection position #4. The tone used is cleaner than the basic dirty amp set up. This is done by backing down the master volume. A Boss super overdrive is used for the fills.

E SOLO – This is the same sound set up as the rhythm guitar track with more overdrive on the amp. This section of the solo is single tracked. Pick up selector at #5 position.

E2 Double tracked, panned left and right. Pick up selector position #1.

B3 The sound set up on this melody line is the basic sound with the exception of the stereo delay unit. The settings are: Delay time = 35 milliseconds, Output = 50%, F.B. = 0, Modulation = 50%, Rate = 5%. Pick-up selector position #5.

The entire rhythm track for this song was originally intended to be a scratch guitar track to be redone with different textures and overdubs – but you know how things get in the studio sometimes!

Performance Notes

I 1 The guitar effect on the Intro. is a delay unit with a stereo output panned left and right and a delay time of approximately 220 milliseconds with 0 feedback and 100% output.

The first part of the guitar solo is one guitar from **E** 1-8. From **E2** 1-8 there are 2 guitars in unison. **B** returns to one guitar.

LADIES' NITE IN BUFFALO?

Words and Music by
DAVID LEE, ROTH and STEVE VAI

Intro

Sultry

D-7 Dirty sound **With bar**

fff

Dirty sound **With bar**

12

Play 4 times
Cleaner tones

mp

Vib.

mf

Vib.

mf

W/B N.H.

feedback

Vib.

feedback

W/B

trist

Vib.

C-7

A-11

A-7

A7/D

Ler ring

Ler ring

A2

PPP

③

Vib.

④

B2 n/2

⑤

B2 n/2

Vib.

⑥

⑦

B2

E♭Δ7

⑧

⑨

C-7

1. A-11

2. A-7

A7+5

Let ring. -

⑩

C2

⑪

D

⑫

⑬

⑭

Vib.

⑮

⑯

⑰

⑱

E

Solo

⑲

20

21

22

23

24

⑳

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

[illegible]

ELEPHANT GUN

Set Up

Guitar — Green Meanie Charvel

Amp — Marshall 100 watt head directly into a 4/12 cabinet with 30w Celestion.

This entire track is doubled and guitars are panned left and right (hard).

Performance Notes

The entire guitar track on this song is doubled and panned hard left and hard right.

- C** 16 You shake the pick violently as you scrape it down the B & E strings.
- D** The Bass solo is over the changes. The guitar just fingers the part and lets the notes feed back at various intervals.
- D2** 15 & 16 The 2 stereo guitars go to different parts instead of unison.

ELEPHANT GUN

Words and Music by
DAVID LEE ROTH and STEVE VAI

Up Boogie beat

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

A 1 2 3 4

Glass also with bar

Measures 5-7. Treble and bass staves. Measure 5: Treble has a half note G4, bass has a half note E3. Measure 6: Treble has a half note A4, bass has a half note F3. Measure 7: Treble has a half note B4, bass has a half note G3. Dynamics: *mf*, *ff*, *mf*.

Measures 8-11. Treble and bass staves. Measure 8: Treble has a half note C5, bass has a half note A2. Measure 9: Treble has a half note D5, bass has a half note B2. Measure 10: Treble has a half note E5, bass has a half note C3. Measure 11: Treble has a half note F5, bass has a half note D3. Dynamics: *ff*, *mf*, *ff*.

Measures 12-14. Treble and bass staves. Measure 12: Treble has a half note G5, bass has a half note E3. Measure 13: Treble has a half note A5, bass has a half note F3. Measure 14: Treble has a half note B5, bass has a half note G3. Dynamics: *mf*, *ff*, *mf*.

Measures 15-16. Treble and bass staves. Measure 15: Treble has a half note C6, bass has a half note A3. Measure 16: Treble has a half note D6, bass has a half note B3. Dynamics: *ff*, *mf*. Markings: "Dialing" and "Boeing" above measure 15.

Measures 17-20. Treble and bass staves. Measure 17: Treble has a half note E6, bass has a half note C4. Measure 18: Treble has a half note F6, bass has a half note D4. Measure 19: Treble has a half note G6, bass has a half note E4. Measure 20: Treble has a half note A6, bass has a half note F4. Dynamics: *ff*.

Measures 21-24. Treble and bass staves. Measure 21: Treble has a half note B6, bass has a half note G4. Measure 22: Treble has a half note C7, bass has a half note A4. Measure 23: Treble has a half note D7, bass has a half note B4. Measure 24: Treble has a half note E7, bass has a half note C5. Dynamics: *ff*, *ff*.

Measures 25-28. Treble and bass staves. Measure 25: Treble has a half note F7, bass has a half note D5. Measure 26: Treble has a half note G7, bass has a half note E5. Measure 27: Treble has a half note A7, bass has a half note F5. Measure 28: Treble has a half note B7, bass has a half note G5. Dynamics: *ff*, *ff*. Markings: "With bar" above measure 25, "E7+9" above measure 26, "F7+9" above measure 28.

Measures 29-32. Treble and bass staves. Measure 29: Treble has a half note C8, bass has a half note A5. Measure 30: Treble has a half note D8, bass has a half note B5. Measure 31: Treble has a half note E8, bass has a half note C6. Measure 32: Treble has a half note F8, bass has a half note D6. Dynamics: *mf*, *ff*. Marking: "Chorus" above measure 29.

Measures 33-36. Treble and bass staves. Measure 33: Treble has a half note G8, bass has a half note E6. Measure 34: Treble has a half note A8, bass has a half note F6. Measure 35: Treble has a half note B8, bass has a half note G6. Measure 36: Treble has a half note C9, bass has a half note A6. Dynamics: *ff*.

Measures 37-40. Treble and bass staves. Measure 37: Treble has a half note D9, bass has a half note B6. Measure 38: Treble has a half note E9, bass has a half note C7. Measure 39: Treble has a half note F9, bass has a half note D7. Measure 40: Treble has a half note G9, bass has a half note E7. Dynamics: *ff*. Markings: "With bar" above measure 37, "With bar" above measure 39.

Measures 10-13. Treble and bass staves. Measure 10 has a circled 10. Measure 11 has a circled 11. Measure 12 has a circled 12. Measure 13 has a circled 13. The bass staff has a 'B1' marking above measure 12.

Measures 13-16. Treble and bass staves. Measure 13 has a circled 13. Measure 14 has a circled 14. Measure 15 has a circled 15. Measure 16 has a circled 16 and the text 'With pick' above it. The bass staff has a 'B1' marking above measure 15 and 'With pick' below measure 16.

Measures 16-19. Treble and bass staves. Measure 16 has a circled 16 and a box labeled 'A2' above it. Measure 17 has a circled 17. Measure 18 has a circled 18. Measure 19 has a circled 19. The bass staff has a 'B1' marking above measure 18.

Measures 19-22. Treble and bass staves. Measure 19 has a circled 19. Measure 20 has a circled 20. Measure 21 has a circled 21. Measure 22 has a circled 22. The bass staff has a 'B2' marking above measure 21 and 'B2' below measure 22. There is a '5:4' marking below measures 21 and 22.

Measures 22-25. Treble and bass staves. Measure 22 has a circled 22. Measure 23 has a circled 23 and the text 'loco' above it. Measure 24 has a circled 24. Measure 25 has a circled 25. The bass staff has a 'B2' marking above measure 23 and 'B2' below measure 24. There is a '5' marking above measure 23.

Measures 25-28. Treble and bass staves. Measure 25 has a circled 25. Measure 26 has a circled 26. Measure 27 has a circled 27. Measure 28 has a circled 28. The bass staff has a 'B1' marking above measure 26 and 'B1' below measure 27. There is a 'D string' marking above measure 26 and 'B string' below measure 27.

Measures 28-31. Treble and bass staves. Measure 28 has a circled 28. Measure 29 has a circled 29. Measure 30 has a circled 30. Measure 31 has a circled 31. The bass staff has a 'B1' marking above measure 30 and 'B1' below measure 31. There is a 'D string' marking above measure 28 and 'B string' below measure 29.

Measures 31-34. Treble and bass staves. Measure 31 has a circled 31. Measure 32 has a circled 32. Measure 33 has a circled 33. Measure 34 has a circled 34. The bass staff has a 'B1' marking above measure 33 and 'B1' below measure 34. There is a 'D string' marking above measure 31 and 'B string' below measure 32.

Measures 34-37. Treble and bass staves. Measure 34 has a circled 34. Measure 35 has a circled 35. Measure 36 has a circled 36. Measure 37 has a circled 37. The bass staff has a 'B1' marking above measure 36 and 'B1' below measure 37. There is a 'D string' marking above measure 34 and 'B string' below measure 35.

Measures 37-40. Treble and bass staves. Measure 37 has a circled 37. Measure 38 has a circled 38. Measure 39 has a circled 39. Measure 40 has a circled 40. The bass staff has a 'B1' marking above measure 39 and 'B1' below measure 40. There is a 'D string' marking above measure 37 and 'B string' below measure 38. The text 'With bar' appears above measure 39 and below measure 40.

⑪ E7(9) ⑫ C3

⑬ ⑭ ⑮ ⑯

⑰ ⑱ With bar

⑲ ⑳ ㉑

㉒ ㉓ ㉔ B

㉕ C#

Bass Solo

D Play 4 times

D2 Guitar solo

㉖ ㉗

㉘ ㉙

㉚ ㉛

The musical score is for the piece "The Girl on the Train" by Rachel Watson. It is written for guitar and tenor saxophone. The score is divided into several sections, each with a key signature of one sharp (F#) and a 4/4 time signature.

Section A: This section begins with a guitar part marked "gtr" and a tenor saxophone part. The guitar part has a "With bar" instruction. The tenor saxophone part has a "loco" instruction. The section ends with a "B" section marker.

Section B: This section features a guitar part with a "With bar" instruction and a tenor saxophone part. The guitar part has a "Let ring" instruction. The tenor saxophone part has a "Let ring" instruction. The section ends with an "A" section marker.

Section A2: This section begins with a guitar part marked "C#-7" and a tenor saxophone part. The guitar part has a "With bar" instruction. The tenor saxophone part has a "With bar" instruction. The section ends with a "Bend & pull with bar" instruction.

The score includes various musical notations such as notes, rests, and dynamic markings. The guitar part is written in a standard staff, and the tenor saxophone part is written in a standard staff. The score is divided into measures by bar lines.

The Highway

With bar A With bar A With bar A With bar A

B2 F#(N3) E(N3) F#(N3) E(N3) A B 8va F#(N3) E(N3) A△ E△

loco F#(N3) E(N3) F#(N3) E(N3) A B

C Bridge B(N3) 9va loco A2 Glissando

F#-11 Let ring Let ring Let ring Let ring

With bar

fret out on pick-up

With bar

(A)

(F#-11)

(F#-11)

With bar

Blabber again

With bar

A/B
 Both loco + 9th
 Guitar I
 Guitar II

① B
 ② loco normal
 ③ C[♯]-9 Let ring
 ④ FI-11
 ⑤ C[♯]-11 With bar
 ⑥ With bar
 ⑦ A3 C[♯]-11 With bar

With bar
 ①
 With bar
 ②
 With bar
 ③
 With bar
 ④
 With bar
 ⑤
 With bar
 ⑥
 With bar
 ⑦
 Guitar II
 Guitar I
 ⑧
 Guitar II
 Guitar I
 C[♯]-11
 ⑨
 With bar
 ⑩
 With bar
 ⑪
 loco
 With bar
 ⑫
 sweeps
 Pull on bar
 D.S. and fade

BUMP & GRIND**Set Up**

Guitar – Green Meanie Charvel

Amps – Marshall 100-watt head directly into a 4/12-inch cabinet with 30-watt Celestions.

The Rhythm part is double tracked for the entire song. Pick up selector position #5.

The Solo – 100 watt Marshall head directly into a 4/12-inch cabinet housing 50-watt Celestions. Pick up selector position #5.

Performance Notes

This song is double tracked with the exception of the solo.

- I** 1 This first lick is played by hitting E on the A string and quickly bending down with the bar. The bar is then raised slowly while the note is vibrated with the finger.
- D** 1 Scrape and shake the pick down the B & E strings. This works best when the pick is already broken in by scraping it along the lower strings a bit. This will make the pick rigid and more squeakable.
- D** 3 & 4 This is done by placing the B string under the nail of your third finger (left hand) and pulling it down and slightly around the neck.
- D** 5-8 Rub the neck of the guitar on the microphone stand corresponding to the indicated dotted line.

BUMP AND GRIND

Words and Music by
DAVID LEE ROTH and STEVE VAI

Boogie beat

Intro

* With bar

* With bar

I 1

D 1

D 3 & 4

D 5-8

1.

A

B

Musical score for guitar on page 64. The score is written in treble and bass clefs. It includes various musical notations such as chords, scales, and specific techniques like "loco" and "shake bar violently". The score is divided into systems, with some systems labeled with letters (A, B, C, A2, B2) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

Musical score for guitar on page 65. The score is written in treble and bass clefs. It includes various musical notations such as chords, scales, and specific techniques like "loco", "shake bar violently", "pick against strings", and "pull B string". The score is divided into systems, with some systems labeled with letters (A, B, C, A2, B2) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

Guitar on microphone stand

mp *ff*

9 10

11 12

With bar

loco

13 14

A

G/A

C

Circ7

loco

Melody

Rhythm

(Move down string)

loco

G/A

17 18

C

Vibrato with bar

Melody

Vibrato with bar

Rhythm

19 20

loco

With bar

With bar

GOING CRAZY

Set Up

Guitar - Green Meanie Charvel

Amps - Carvin X100B Amp. out of the effects loop into an SDE 3000 set for various echos. The output of the 3000 goes into the input of another Roland SDE 3000, and then the stereo outs of the 2nd Roland get returned to the effects loop of 2 Carvin X100 B Amps.

The cabinets are stock Carvin 4/12 cabinets that are filled with 50-watt Celestions.

Main Rhythm Guitar - Pick up selector position #5 (Bridge, treble) DDL #1 set with alight echo. Approximate settings are:

DDL #1 - D.T. - 235 milliseconds, F.B. = 20%, Output = 12%, Mod. = 0, Rate = 0.

DDL #2 - (chorusing effect) D.T. = 15 milliseconds, F.B. = 0, Output = 50%, Mod. = 60%, Rate 5%; panned left and right.

The same settings are used for the solo.

Performance Notes

The technique used in the rhythm part of this song consists of plucking the notes with the fingers of the right hand. Pulling on the strings gives the notes a "snap" characteristic.

I 1-4 The + over the notes show what fingers to use when plucking.

B 4-5 The pinch harmonic section. The string is pinched rather close to the bridge. Then, as the notes go by, the string is pinched in closer and closer to the neck.

GOIN' CRAZY!

Words and Music by
DAVID LEE ROTH and STEVE VAI

Medium Rock

Pluck with fingers

Intro

Solo

Musical score for guitar solo on page 72, measures 1-15. The score is written for a single melodic line and a bass line. Measure 1 is marked with a circled 1 and the word "solo". Measure 2 has a circled 2 and the word "solo". Measure 3 has a circled 3 and the word "solo". Measure 4 has a circled 4 and the word "solo". Measure 5 has a circled 5 and the word "solo". Measure 6 has a circled 6 and the word "solo". Measure 7 has a circled 7 and the word "solo". Measure 8 has a circled 8 and the word "solo". Measure 9 has a circled 9 and the word "solo". Measure 10 has a circled 10 and the word "solo". Measure 11 has a circled 11 and the word "solo". Measure 12 has a circled 12 and the word "solo". Measure 13 has a circled 13 and the word "solo". Measure 14 has a circled 14 and the word "solo". Measure 15 has a circled 15 and the word "solo".

Musical score for guitar solo on page 73, measures 16-30. The score is written for a single melodic line and a bass line. Measure 16 is marked with a circled 16 and the word "solo". Measure 17 has a circled 17 and the word "solo". Measure 18 has a circled 18 and the word "solo". Measure 19 has a circled 19 and the word "solo". Measure 20 has a circled 20 and the word "solo". Measure 21 has a circled 21 and the word "solo". Measure 22 has a circled 22 and the word "solo". Measure 23 has a circled 23 and the word "solo". Measure 24 has a circled 24 and the word "solo". Measure 25 has a circled 25 and the word "solo". Measure 26 has a circled 26 and the word "solo". Measure 27 has a circled 27 and the word "solo". Measure 28 has a circled 28 and the word "solo". Measure 29 has a circled 29 and the word "solo". Measure 30 has a circled 30 and the word "solo".

"SKYSCRAPER" EQUIPMENT NOTES

Yet another evolutionary stage in the development of Steve Vai sound exaggeration.

For this album, I was introduced to the world of the "Bob Bradshaw Rack System," a custom made rack and foot switch system* that allows the use of studio quality outboard gear to be used in a live guitar playing environment.

In this particular rack, the signal was processed as follows:

A line level output is taken from the pre-amp of a custom modded 100-watt Marshall head, (moded by Jose Arrendondo). This signal is then fed into the rack. It first hits a Drawmer Duel Gate, to gate the signal when not playing. This gate is always turned on. The signal then goes to a Roland SDE 3000, (Delay #1) that is used primarily for echo. Then that signal is sent to a rack-mountable ReIn mixer where it is split and sent to other various effects. On the pedal board, this effect is marked as "SHMEAR."

One signal is sent to a Yamaha Delay 1500, (DDL #2) in mono. This delay is primarily used for shorter echos or slaps. It's returned in mono and sent to another Yamaha DDL 1500 (Delay #3). This delay is used for stereo chorusing and stereo effects. The signals are returned to the ReIn mixer and panned hard left and right. On the pedal board, these two delays are labeled MEAT I and MEAT II respectively.

A stereo signal is then sent to an Ibanez Reverb 1000, Labeled Rev on pedal board. Next in the chain is an Eventide 969 Harmonizer (mono return). Then an Eventide H3000 Harmonizer (stereo return). They are labeled God and Zilla on the foot pedal.

Eventide SP-2016 (re-returned in stereo) and next is a T.C. Electronics stereo chorus (returned in stereo). Then a T.C. Electronics analog chorusing unit. They are labeled SP2016, Dizzy, and Bigger.

A Yamaha SPX90 is in the chain at this point and has stereo returns. It is labeled Putz on the foot pedal.

The unique thing about the Bob Bradshaw rack is that when a particular piece of gear is not turned on the footswitch, the piece is bypassed completely so the integrity of the signal is not compromised. Way to go, Bob.

After all this processing, there is a stereo line level output out of the rack. That is then fed to a stereo Yamaha power amp (250 watts ea. side). The output of the power amp then goes to 2 Marshall cabinets housing 50-watt Celestions.

A power sock is used on the speaker output of the main Marshall as to reduce the load on the head.

*See p. 143 for diagram

THE BOTTOM LINE Set Up

Guitar - Tom Anderson custom Ax

Intro Triple track guitars

Guitars #1, #2, #3 - same settings

Effects

MEAT #1

D.T. (Delay Time) = Quarter Notes

F.B. = 20%

D.O. = 8%

P.P. (Pick-Up Position) = #5

12

Double tracked unison rhythm guitars
Guitars 4 & 5 Same setting

Effects

MEAT #1

D.T. = Quarter Notes

F.B. = 20%

D.O. = 8%

P.P. = #5

Solo Break - Single tracked guitar

Effects

MEAT #1 = Same

T.C. = Analog chorus

SPX90 = Harmonizer Setting Intervals Root
#4, M7.

P.P. #5

Performance Notes

This song opens with a fierce drum fill and guitar coloration. The guitar sound is done by scraping the pick down the G string while shaking it. It works best when you make the pick rough on the edges by scraping down one of the heavier strings a few times first. This will help it to squeek when you run it down the string.

12 There are 3 unison guitars playing the opening melody. They enter at different times (every 2 beats of the 1st note).

The rhythm guitars in this piece (the verses, choruses and **B** sections) are doubled.

A2 1 One of the doubled guitars goes up one octave.

A2 7&8 Guitar I plays what's written; Guitar II doubles Guitar I up one octave.

D The guitar goes into a series of hammer-ons and pull-offs. The signal is sent through a harmonizer that produces 2 individual tones besides the fundamental pitch. This particular harmonizer is set so the 1st interval sounds an augmented 4th from the pitch and the second interval sounds a major 7th from the pitch.

THE BOTTOM LINE

Words and Music by
DAVID LEE ROTH and STEVE VAI

11 Boogie scratch w/pick (G string)

12 B6

Guitar 1, Guitar 2, Guitar 3

A/B

E/A

B

A/B

C/B

D/B

5:4

5

E/B

F/B

G/B

With bar

Guitar 1, Guitar 2, Guitar 3

[E] (G-7)

[A] C/G *mf* Bb/C *mf*

C/G Csus/G

mf *mf* *mf* *mf*

E_b D_b

E_b E_b sus D_b

C/G *mf* Bb/C *mf*

C/G Csus/G

w/ (low string)

[B] A DN5 A DN5 A DN5 A DN5

B EN5 B EN5 B EN5 B A

① (G-) ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

① (G-) ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

① C/G ② C/G ③ C/G ④ C/G ⑤ C/G ⑥ C/G ⑦ C/G ⑧ C/G ⑨ C/G ⑩ C/G ⑪ C/G ⑫ C/G ⑬ C/G ⑭ C/G ⑮ C/G ⑯ C/G ⑰ C/G ⑱ C/G ⑲ C/G ⑳ C/G ㉑ C/G ㉒ C/G ㉓ C/G ㉔ C/G ㉕ C/G ㉖ C/G ㉗ C/G ㉘ C/G ㉙ C/G ㉚ C/G ㉛ C/G ㉜ C/G ㉝ C/G ㉞ C/G ㉟ C/G ㊱ C/G ㊲ C/G ㊳ C/G ㊴ C/G ㊵ C/G ㊶ C/G ㊷ C/G ㊸ C/G ㊹ C/G ㊺ C/G ㊻ C/G ㊼ C/G ㊽ C/G ㊾ C/G ㊿ C/G

① loco ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

① C/G ② C/G ③ C/G ④ C/G ⑤ C/G ⑥ C/G ⑦ C/G ⑧ C/G ⑨ C/G ⑩ C/G ⑪ C/G ⑫ C/G ⑬ C/G ⑭ C/G ⑮ C/G ⑯ C/G ⑰ C/G ⑱ C/G ⑲ C/G ⑳ C/G ㉑ C/G ㉒ C/G ㉓ C/G ㉔ C/G ㉕ C/G ㉖ C/G ㉗ C/G ㉘ C/G ㉙ C/G ㉚ C/G ㉛ C/G ㉜ C/G ㉝ C/G ㉞ C/G ㉟ C/G ㊱ C/G ㊲ C/G ㊳ C/G ㊴ C/G ㊵ C/G ㊶ C/G ㊷ C/G ㊸ C/G ㊹ C/G ㊺ C/G ㊻ C/G ㊼ C/G ㊽ C/G ㊾ C/G ㊿ C/G

① loco ② A ③ DN5 ④ A ⑤ DN5 ⑥ A ⑦ DN5 ⑧ A ⑨ DN5 ⑩ A ⑪ DN5 ⑫ A ⑬ DN5 ⑭ A ⑮ DN5 ⑯ A ⑰ DN5 ⑱ A ⑲ DN5 ⑳ A ㉑ DN5 ㉒ A ㉓ DN5 ㉔ A ㉕ DN5 ㉖ A ㉗ DN5 ㉘ A ㉙ DN5 ㉚ A ㉛ DN5 ㉜ A ㉝ DN5 ㉞ A ㉟ DN5 ㊱ A ㊲ DN5 ㊳ A ㊴ DN5 ㊵ A ㊶ DN5 ㊷ A ㊸ DN5 ㊹ A ㊺ DN5 ㊻ A ㊼ DN5 ㊽ A ㊾ DN5 ㊿ A

① B ② EN5 ③ B ④ EN5 ⑤ B ⑥ EN5 ⑦ B ⑧ EN5 ⑨ B ⑩ EN5 ⑪ B ⑫ EN5 ⑬ B ⑭ EN5 ⑮ B ⑯ EN5 ⑰ B ⑱ EN5 ⑲ B ⑳ EN5 ㉑ B ㉒ EN5 ㉓ B ㉔ EN5 ㉕ B ㉖ EN5 ㉗ B ㉘ EN5 ㉙ B ㉚ EN5 ㉛ B ㉜ EN5 ㉝ B ㉞ EN5 ㉟ B ㊱ EN5 ㊲ B ㊳ EN5 ㊴ B ㊵ EN5 ㊶ B ㊷ EN5 ㊸ B ㊹ EN5 ㊺ B ㊻ EN5 ㊼ B ㊽ EN5 ㊾ B ㊿ EN5

C2 (G-)

D
Harmonics *loca*

With pick on higher strings

E *loca* *A/B*

E/A *loca*

A/B B^{\flat} B C/B D/B
 loco

E \flat /B F^{\flat} /B G/B $\text{H}^{\flat}2$
 With bar

H $^{\flat}2$ With bar
 H $^{\flat}5$ With bar
 H $^{\flat}3$ With bar
 (Sua)

Detailed description: This page contains a musical score for guitar and bass. The guitar part is written in treble clef with a key signature of one flat. It features several measures with chords and melodic lines, including a 'loco' section. The bass part is written in bass clef and provides harmonic support. Chord labels include A/B, B, C/B, D/B, E \flat /B, F \flat /B, G/B, and H $^{\flat}2$. There are also instructions like 'With bar' and 'loco'.

F Tacet 8 D.S. S^{f} al Coda

G2 Coda $\text{F}^{\flat}2$ $\text{G}^{\flat}2$ $\text{F}^{\flat}2$

G2 $\text{F}^{\flat}2$ $\text{B}^{\flat}2$ $\text{G}^{\flat}2$ $\text{F}^{\flat}2$

G2 $\text{F}^{\flat}2$ $\text{G}^{\flat}2$ $\text{F}^{\flat}2$ $\text{G}^{\flat}2$

B $^{\flat}2$ $\text{G}^{\flat}2$ $\text{F}^{\flat}2$

Detailed description: This page continues the musical score. It starts with a 'Tacet' instruction for 8 measures, followed by a 'D.S. S $^{\text{f}}$ al Coda' instruction. The guitar part features several measures with chords and melodic lines, including a 'Coda' section. The bass part provides harmonic support. Chord labels include G2, F $^{\flat}2$, B $^{\flat}2$, and G $^{\flat}2$.

The signal from this guitar is taken direct from a direct box and brought up to the console. A MULT is used to split the signal and send it to some effects. One side is sent to an old Eventide Flanger and the other is sent to an old Eventide Phase Shifter. These effects are a little noisy, but there are no other effects on the market these days that can quite emulate the sound they can produce.

The signals are then returned to the console, panned hard left and right and recorded on 2 tracks. This guitar is also soft in the mix.

The 3rd guitar used on the verses and B sections is Rhythm Guitar #III-Tom Anderson guitar. This was originally recorded during the demo sessions and flown into the album master. The same holds true for the Intro guitar melody.

The effects set up on this guitar are the same as on the Intro guitar. This rhythm track is mixed extremely soft. P.P. = #5

Solo Guitar - Jem 7
Effects - Same as Intro

Solo Guitar #2 - Tom Anderson guitar
Effects - Same as Intro with the addition of:
Roland SDE 3000 (mono)
D.T. = 4 notes
D.O. = 50%
F.B. = 28%
P.P. = #5

Clean Section A Guitar #I - same setting as A, P.P. #2

Clean Section B Guitar #I - P.P. = #2, same setting as A
Guitar #II - P.P. = #4, same setting as A

An additional guitar is tracked and made more pronounced on the ending. It's slightly dirty, but not the overdriving sound used for the ending power chords.

Jem 7
MEAT #1
D.T. = 256
D.O. = 12%
F.B. = 8%
T.C. Analog chorus
MEAT #II (planned to mono)
Same as Intro MEAT II, P.P. #4

Performance Notes

I 1 & 2 With a volume pedal on the off position, depress the whammy bar. Slowly raise the bar and the volume at the same time.

The rhythm guitar at the A & B sections are being played by a very softly mixed electric distorted guitar and a soft clean 12 string electric guitar.

B 9 Turn the bar so it's facing the back of the guitar and push on it so the string goes sharp approximately a Major 3rd. Let the bar go, causing it to vibrate very fast.

D 7 & 8 The "E+" appearing on the first beat of bar 8 is being fretted by the first finger of the right hand on the 19th fret of the A string. The chord then is strummed from the top strings down by the fourth finger of the right hand.

SKYSCRAPER

Words and Music by
DAVID LEE ROTH and STEVE VAI

Intro

Up tempo

12-

(Raise bar)

Reverse Bar (bounce)

With Bar

9

F#-11

10

11 Asus

12 A

13 E sus

14 E

15 F#-11

16 D6/9

17 A2

B

1 A2/G

2 F#-11

3 A2/G

B-11

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

B-11/E

Sweep

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

C Solo *F#-11* With Bar

PPP *ff*

With Bar

3 6 7 With Bar

With Bar

3 6 7

11

12 loco

14 etc.

15

16

17

B3 *A2/G* With echo

1 Pull up with bar

2 *F#-11* Slow bend with bar

3 Pull up with bar

4 Slow bend with bar

A2/G

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

7 B-11 8 B-11/E 9 B-11/E 10 B-11/E

D Clean tone loco

pp

11 B-11/E 12 B-11/E 13 B-11/E 14 B-11/E 15 B-11/E 16 B-11/E 17 B-11/E 18 B-11/E 19 B-11/E 20 B-11/E

Let ring

pp

21 B-11/E 22 B-11/E 23 B-11/E 24 B-11/E 25 B-11/E 26 B-11/E 27 B-11/E 28 B-11/E 29 B-11/E 30 B-11/E

Let Ring

Stream with 4th finger

PPP

D2 Clean (F#-9)

mp

1 E String 2 E String 3 E String 4 E String 5 E String 6 E String 7 E String 8 E String 9 E String 10 E String

pp

11 A/D 12 E/C# 13 DmaB 14 B-7(11) 15 B-11

16 B7sus 17 B-7(11) 18 B-11 19 B7sus

pp

20 B7sus

pp

DAMN GOOD**Set Up***Guitars:*

- #1 Martin 6 String Acoustic
- #2 Martin 6 String Acoustic
- #3 Guild 12 String Acoustic (recorded at 1/2 speed)
- #4 Same as 3
- #5 Guild 6 string at normal speed
- #6 Choral Sitar
- #7 Clean direct to tape via D.I. Box,
Tom Anderson Guitar

Melody and Solo Guitars

- #8 Choral Sitar
- #9 1/2 speed 12 String Guild-Unison
- #10 Tom Anderson Guitar (Recorded backward) - Unison

All these guitars are recorded direct to tape via D.I. boxes. Slight reverb is used in the mixing stage.

The only guitar using an amp is guitar #10. The signal was sent into a D.I. box then split and sent to the amps that had a relatively clean setting on them. The two signals were then returned to the console and blended together for 1 guitar tone. The way this passage was recorded was a little unorthodox. I took the melody for the choruses and solo and wrote it down in manuscript form and then rewrote it in retrograde which is a technique some composers use in Modern and Classical music. It just means to write the melody out backwards. Then I flipped the tape of the masters. So now I am hearing the song backwards and when the melody part comes up I play the melody backwards. When you flip the tape back over, what you get is the original melody with the backward effect on it.

Weird, but it works.

P.P. #1

Performance Notes

The main instrumentation for the guitar part of this song is:

- a) Choral Sitar
- b) 2 acoustic 6 string Guitars
- c) one double speed 12 string acoustic Guitar
- d) one clean Electric Guitar
- e) one normal speed 12 String Guitar

All of the guitars have the E string tuned to low D.

B 8 The numbers that appear underneath the down stemmed notes indicate the fingers used.

C2 The guitar melody over the chorus is a combination of a choral Sitar, a backwards Electrical Guitar, and a double speed (8VA) 12 string Guitar.

2

$D\Delta^{(9)}$ (11) $D11$ $D\Delta^{(9)}$ (11) $D11$

Let ring

$A-11$ $C\Delta^{(9)}$ $F\Delta^{(9)}$ $C\Delta^{(9)}$ D

Let ring - - - - -

$A-11$ $C\Delta^{(9)}$ $F\Delta^{(9)}$ A

Let ring - - - - -

$G6$ $H7$ $H7$ $H7$ A

Let ring - - - - - loco

103

$C2$ $C3$

Melody

$D11$ D $D11$

Rhythm

Let ring

Melody

$D\Delta^{(9)}$ (11) $D11$

Let ring

Rhythm

Melody

D $D11$ $D\Delta^{(9)}$ (11) $D11$

Let ring

Rhythm

The image displays a musical score for the piece "The Wind" by George Gershwin, specifically the section from measures 10 to 17. The score is written for guitar and piano. It is organized into three systems, each consisting of a guitar staff (top) and a piano staff (bottom). The guitar part features a mix of chords and melodic lines, with some measures marked with a circled number (e.g., 10, 11, 12, 13, 14, 15, 16, 17). The piano part provides harmonic support with chords and melodic lines. The score includes the instruction "Let ring" and a "D11" chord. The guitar part also includes a "D11" chord and a "D11" chord. The piano part includes a "D11" chord and a "D11" chord. The score is marked with "Let ring" and includes a "D11" chord.

HOT DOG AND A SHAKE**Set Up**

Guitar – Tom Anderson

Intro – double tracked guitars in unison — Guitars I & II

Effects –

MEAT #1

D.T. = 1

F.B. = 15%

D.O. = 8%

P.P. = #5

A Single guitar (1 track), Guitar III

No effects.

B Stereo tracked guitar (2 tracks), Guitar IV

Effects –

MEAT #1 – Same as Intro.

MEAT #2 –

D.T. = 20 milliseconds

D.O. = 100%

F.B. = 0

Mod = 40%

Rate = 5%

T.C. Analog chorus

P.P. #5

Chorus –

Guitars III & IV – double tracked (unison)

D1 Guitars I & II
Same settings - add wha wha

D2 4
D3 4 Guitar IV with wha wha

D4 Guitar IV - Add Roland SDE 3000
D.T. = 1
D.O. = 50%
F.B. = 15%

D5 Guitars I & II

The last lick of the song is Guitar IV with the same echo that is used on the solo section.

The amp settings on these guitars are slightly cleaner. Pull back the master volume.

Effects –

MEAT #1 –

D.T. = 1

F.B. = 20%

D.O. = 6%

Performance Notes

In the introduction to this song, the rhythm guitar parts are doubled.

I4 In this measure on the 3 beat, the squiggly lines refer to the use of the vibrato bar. On the 3rd downbeat of the measure, you depress the bar to blubberize the string, then quickly raise the bar and slide up one octave.

A The song goes into a mono guitar part.

A2 11 & 12 Depress the whammy bar, and on the 6 string trill a minor 3rd interval approximately $\frac{1}{2}$ way up the neck. Raise the bar and raise your trilling. This goes on for bar 11 and half of bar 12.

For the last 2 beats of bar 12, just slide up to the highest fret on the 6 string and stretch as hard as you can, then bring the note back down.

D2 1-7 In these bars, just stretch to the C# and let the amp do the work. Given the different circumstances for the performance of this section, it is impossible to duplicate the reaction of the guitar vs. the amp identically, "just go for it."

D3 1 This lick is performed with right hand tapping and pull-offs.

D3 4 The 1st B₁ in this bar is being played by the first finger of the left hand on the 12th fret, then slide up to D#. At this point, the second finger on the right hand is crossed over the left and frets the B, 12th fret. Then that note is slid up.

D4 1-8 The part that is written is the part that's played. There is also an echo added to it. The settings are:

Feedback = 20%

Delay time = (4 full beats)

Balance = 50%

D5 is double tracked. The first 4 bars are in unison, then it splits to harmony.

A3 11 & 12 This lick is performed entirely on the G string. The first note is bent from A to B on the 2nd fret and then with the 2nd finger of the right hand, hammer on the 14th fret of the G string sounding a B. Then de-bend the note down to A 14th fret (still fretting with the right hand) Then pull off to A, 2nd fret.

HOT DOG AND A SHAKE

Words and Music by
DAVID LEE ROTH and STEVE VAI

Intro

Half time (5 string)

1 A

2 (open string)

3 (open string)

Double time

4 A

5 B With bar Gliss. (A) (E-)

6 A

7 A

8 A

9 A

10 A

11 A

12 A

13 A

14 A

15 A

16 A

17 A

18 A

19 A

20 A

21 A

22 A

23 A

24 A

25 A

26 A

27 A

28 A

29 A

30 A

31 A

32 A

33 A

34 A

35 A

36 A

37 A

38 A

39 A

40 A

41 A

42 A

43 A

44 A

45 A

46 A

47 A

48 A

49 A

50 A

51 A

52 A

53 A

54 A

55 A

56 A

57 A

58 A

59 A

60 A

61 A

62 A

63 A

64 A

65 A

66 A

67 A

68 A

69 A

70 A

71 A

72 A

73 A

74 A

75 A

76 A

77 A

78 A

79 A

80 A

81 A

82 A

83 A

84 A

85 A

86 A

87 A

88 A

89 A

90 A

91 A

92 A

93 A

94 A

95 A

96 A

97 A

98 A

99 A

100 A

101 A

102 A

103 A

104 A

105 A

106 A

107 A

108 A

109 A

110 A

111 A

112 A

113 A

114 A

115 A

116 A

117 A

118 A

119 A

120 A

121 A

122 A

123 A

124 A

125 A

126 A

127 A

128 A

129 A

130 A

131 A

132 A

133 A

134 A

135 A

136 A

137 A

138 A

139 A

140 A

141 A

142 A

143 A

144 A

145 A

146 A

147 A

148 A

149 A

150 A

151 A

152 A

153 A

154 A

155 A

156 A

157 A

158 A

159 A

160 A

161 A

162 A

163 A

164 A

165 A

166 A

167 A

168 A

169 A

170 A

171 A

172 A

173 A

174 A

175 A

176 A

177 A

178 A

179 A

180 A

181 A

182 A

183 A

184 A

185 A

186 A

187 A

188 A

189 A

190 A

191 A

192 A

193 A

194 A

195 A

196 A

197 A

198 A

199 A

200 A

201 A

202 A

203 A

204 A

205 A

206 A

207 A

208 A

209 A

210 A

211 A

212 A

213 A

214 A

215 A

216 A

217 A

218 A

219 A

220 A

221 A

222 A

223 A

224 A

225 A

226 A

227 A

228 A

229 A

230 A

231 A

232 A

233 A

234 A

235 A

236 A

237 A

238 A

239 A

240 A

241 A

242 A

243 A

244 A

245 A

246 A

247 A

248 A

249 A

250 A

251 A

252 A

253 A

254 A

255 A

256 A

257 A

258 A

259 A

260 A

261 A

262 A

263 A

264 A

265 A

266 A

267 A

268 A

269 A

270 A

271 A

272 A

273 A

274 A

275 A

276 A

277 A

278 A

279 A

280 A

281 A

282 A

283 A

284 A

285 A

286 A

287 A

288 A

289 A

290 A

291 A

292 A

293 A

294 A

295 A

296 A

297 A

298 A

299 A

300 A

301 A

302 A

303 A

304 A

305 A

306 A

307 A

308 A

309 A

310 A

311 A

312 A

313 A

314 A

315 A

316 A

317 A

318 A

319 A

320 A

321 A

322 A

323 A

324 A

325 A

326 A

327 A

328 A

329 A

330 A

331 A

332 A

333 A

334 A

335 A

336 A

337 A

338 A

339 A

340 A

341 A

342 A

343 A

344 A

345 A

346 A

347 A

348 A

349 A

350 A

351 A

352 A

353 A

354 A

355 A

356 A

357 A

358 A

359 A

360 A

361 A

362 A

363 A

364 A

365 A

366 A

367 A

368 A

369 A

370 A

371 A

372 A

373 A

374 A

375 A

376 A

377 A

378 A

379 A

380 A

381 A

382 A

383 A

384 A

385 A

386 A

387 A

388 A

389 A

390 A

391 A

392 A

393 A

394 A

395 A

396 A

397 A

398 A

399 A

400 A

401 A

402 A

403 A

404 A

405 A

406 A

407 A

408 A

409 A

410 A

411 A

412 A

413 A

414 A

415 A

416 A

417 A

418 A

419 A

420 A

421 A

422 A

423 A

424 A

425 A

426 A

427 A

428 A

429 A

430 A

431 A

432 A

433 A

434 A

435 A

436 A

437 A

438 A

439 A

440 A

441 A

442 A

443 A

444 A

445 A

446 A

447 A

448 A

449 A

450 A

451 A

452 A

453 A

454 A

455 A

456 A

457 A

458 A

459 A

460 A

461 A

462 A

463 A

464 A

465 A

466 A

467 A

468 A

469 A

470 A

471 A

472 A

473 A

474 A

475 A

476 A

477 A

478 A

479 A

480 A

481 A

482 A

483 A

484 A

485 A

486 A

487 A

488 A

489 A

490 A

491 A

492 A

493 A

494 A

495 A

496 A

497 A

498 A

499 A

500 A

501 A

502 A

503 A

504 A

505 A

506 A

507 A

508 A

509 A

510 A

511 A

512 A

513 A

514 A

515 A

516 A

517 A

518 A

519 A

520 A

521 A

522 A

523 A

524 A

525 A

526 A

527 A

528 A

529 A

530 A

531 A

532 A

533 A

534 A

535 A

536 A

537 A

538 A

539 A

540 A

541 A

542 A

543 A

544 A

545 A

546 A

547 A

548 A

549 A

550 A

551 A

552 A

553 A

554 A

555 A

556 A

557 A

558 A

559 A

560 A

561 A

562 A

563 A

564 A

565 A

566 A

567 A

568 A

569 A

570 A

571 A

572 A

573 A

574 A

575 A

576 A

577 A

578 A

579 A

580 A

581 A

582 A

583 A

584 A

585 A

586 A

587 A

588 A

589 A

590 A

591 A

592 A

593 A

594 A

595 A

596 A

597 A

598 A

599 A

600 A

601 A

602 A

603 A

604 A

605 A

606 A

607 A

608 A

609 A

610 A

611 A

612 A

613 A

614 A

615 A

616 A

617 A

618 A

619 A

620 A

621 A

622 A

623 A

624 A

625 A

626 A

627 A

628 A

629 A

630 A

631 A

632 A

633 A

634 A

635 A

636 A

637 A

638 A

639 A

640 A

641 A

642 A

643 A

644 A

645 A

646 A

647 A

648 A

649 A

650 A

651 A

652 A

653 A

654 A

655 A

656 A

657 A

658 A

659 A

660 A

661 A

662 A

663 A

664 A

665 A

666 A

667 A

668 A

669 A

670 A

671 A

672 A

673 A

674 A

675 A

676 A

677 A

678 A

679 A

680 A

681 A

682 A

683 A

684 A

685 A

686 A

687 A

688 A

689 A

690 A

691 A

692 A

693 A

694 A

695 A

696 A

697 A

698 A

699 A

700 A

701 A

702 A

703 A

704 A

705 A

706 A

707 A

708 A

709 A

710 A

711 A

712 A

713 A

714 A

715 A

716 A

717 A

718 A

719 A

720 A

721 A

722 A

723 A

724 A

725 A

726 A

727 A

728 A

729 A

730 A

731 A

732 A

733 A

734 A

735 A

736 A

737 A

738 A

739 A

740 A

741 A

742 A

743 A

744 A

745 A

746 A

747 A

748 A

749 A

750 A

751 A

752 A

753 A

754 A

755 A

756 A

757 A

758 A

759 A

760 A

761 A

762 A

763 A

764 A

765 A

766 A

767 A

768 A

769 A

770 A

771 A

772 A

773 A

774 A

775 A

776 A

777 A

778 A

779 A

780 A

781 A

782 A

783 A

784 A

785 A

786 A

787 A

788 A

789 A

790 A

791 A

792 A

793 A

794 A

795 A

796 A

797 A

798 A

799 A

800 A

801 A

802 A

803 A

804 A

805 A

806 A

807 A

808 A

809 A

810 A

811 A

812 A

813 A

814 A

815 A

816 A

817 A

818 A

819 A

820 A

821 A

822 A

823 A

824 A

825 A

826 A

827 A

828 A

829 A

830 A

831 A

832 A

833 A

834 A

835 A

836 A

837 A

838 A

839 A

840 A

841 A

842 A

843 A

844 A

845 A

846 A

847 A

848 A

849 A

850 A

851 A

852 A

853 A

854 A

855 A

856 A

857 A

858 A

859 A

860 A

861 A

862 A

863 A

864 A

865 A

866 A

867 A

868 A

869 A

870 A

871 A

872 A

873 A

874 A

875 A

876 A

877 A

878 A

879 A

880 A

881 A

882 A

883 A

884 A

885 A

886 A

887 A

888 A

889 A

890 A

891 A

892 A

893 A

894 A

895 A

896 A

897 A

898 A

899 A

900 A

901 A

902 A

903 A

904 A

905 A

906 A

907 A

908 A

909 A

910 A

911 A

912 A

913 A

914 A

915 A

916 A

917 A

918 A

919 A

920 A

921 A

922 A

923 A

924 A

925 A

926 A

927 A

928 A

929 A

930 A

931 A

932 A

933 A

934 A

935 A

936 A

937 A

938 A

939 A

940 A

941 A

942 A

943 A

944 A

945 A

946 A

947 A

948 A

949 A

950 A

951 A

952 A

953 A

954 A

955 A

956 A

957 A

958 A

959 A

960 A

961 A

962 A

963 A

964 A

965 A

966 A

967 A

968 A

969 A

970 A

971 A

972 A

973 A

974 A

975 A

976 A

977 A

978 A

979 A

980 A

981 A

982 A

983 A

984 A

985 A

986 A

987 A

988 A

989 A

990 A

991 A

992 A

993 A

994 A

995 A

996 A

997 A

998 A

999 A

1000 A

113

1 (E-)

2 (E-)

3 (E-)

4 (E-)

5 (E-)

6 (E-)

7 (E-)

8 (E-)

9 (E-)

10 (E-)

11 (E-)

12 (E-)

13 (E-)

14 (E-)

15 (E-)

16 (E-)

17 (E-)

18 (E-)

19 (E-)

20 (E-)

21 (E-)

22 (E-)

23 (E-)

24 (E-)

25 (E-)

26 (E-)

27 (E-)

28 (E-)

29 (E-)

30 (E-)

31 (E-)

32 (E-)

33 (E-)

34 (E-)

35 (E-)

36 (E-)

37 (E-)

38 (E-)

39 (E-)

40 (E-)

41 (E-)

42 (E-)

43 (E-)

44 (E-)

45 (E-)

46 (E-)

47 (E-)

48 (E-)

49 (E-)

50 (E-)

51 (E-)

52 (E-)

53 (E-)

54 (E-)

55 (E-)

56 (E-)

57 (E-)

58 (E-)

59 (E-)

60 (E-)

61 (E-)

62 (E-)

63 (E-)

64 (E-)

65 (E-)

66 (E-)

67 (E-)

68 (E-)

69 (E-)

70 (E-)

71 (E-)

72 (E-)

73 (E-)

74 (E-)

75 (E-)

76 (E-)

77 (E-)

78 (E-)

79 (E-)

80 (E-)

81 (E-)

82 (E-)

83 (E-)

84 (E-)

85 (E-)

86 (E-)

87 (E-)

88 (E-)

89 (E-)

90 (E-)

91 (E-)

92 (E-)

93 (E-)

94 (E-)

95 (E-)

96 (E-)

97 (E-)

98 (E-)

99 (E-)

100 (E-)

101 (E-)

102 (E-)

103 (E-)

104 (E-)

105 (E-)

106 (E-)

107 (E-)

108 (E-)

109 (E-)

110 (E-)

111 (E-)

112 (E-)

113 (E-)

114 (E-)

115 (E-)

116 (E-)

117 (E-)

118 (E-)

119 (E-)

120 (E-)

121 (E-)

122 (E-)

123 (E-)

124 (E-)

125 (E-)

126 (E-)

127 (E-)

128 (E-)

129 (E-)

130 (E-)

131 (E-)

132 (E-)

133 (E-)

134 (E-)

135 (E-)

136 (E-)

137 (E-)

138 (E-)

139 (E-)

140 (E-)

141 (E-)

142 (E-)

143 (E-)

144 (E-)

145 (E-)

146 (E-)

147 (E-)

148 (E-)

149 (E-)

150 (E-)

151 (E-)

152 (E-)

153 (E-)

154 (E-)

155 (E-)

156 (E-)

157 (E-)

158 (E-)

159 (E-)

160 (E-)

161 (E-)

162 (E-)

163 (E-)

164 (E-)

165 (E-)

166 (E-)

167 (E-)

168 (E-)

169 (E-)

170 (E-)

171 (E-)

172 (E-)

173 (E-)

174 (E-)

175 (E-)

176 (E-)

177 (E-)

178 (E-)

179 (E-)

180 (E-)

181 (E-)

182 (E-)

183 (E-)

184 (E-)

185 (E-)

186 (E-)

187 (E-)

188 (E-)

189 (E-)

190 (E-)

191 (E-)

192 (E-)

(L) **C** ① **E9** **F19N3/E** **D9/E** **E(9)** **F19N3/E** **D9/E** ① **Guitar 2**

(L) ② **E9** **F19N3/E** **D9/E** **E9** **F19N3/E** **D9/E**

(L) ③ **G2** **(E-)** ⑪ **With bar** ⑫ **With bar** ⑬ **With bar** **With bar**

⑬ **G2** **(E-)** **Trill** **With bar** **Raise trill**

A **B**

B2 ① **C2-9** **LR** **A** ② **C2-9** **F#7**

E9 **B** **C2-9** **LR** **(A2)** **(B)** **E(9)** **F19N3/E**

D9/E **E(9)** **F19N3/E** **D9/E** **Guitar 2**

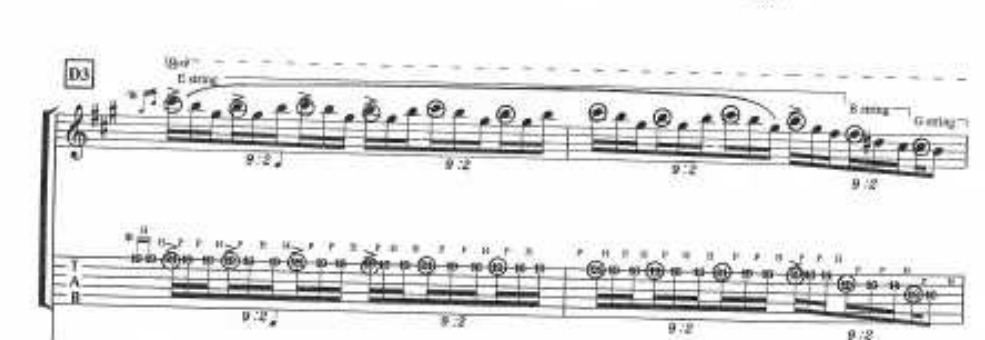
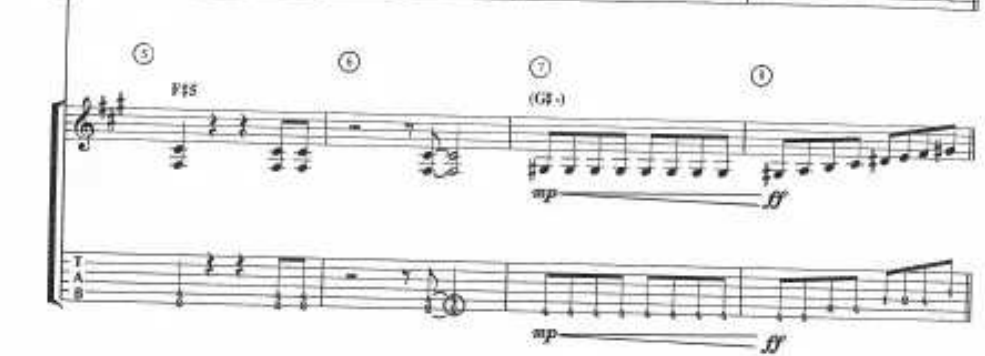
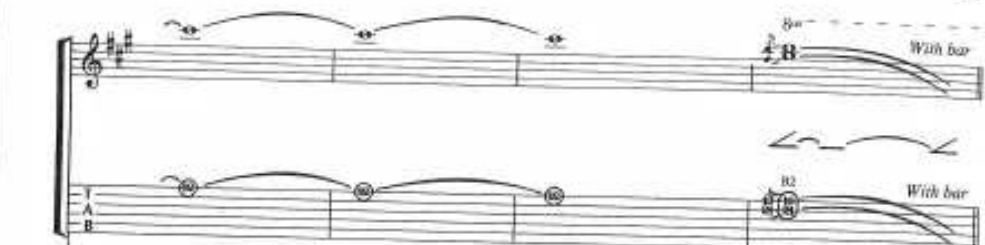
E9 **F19N3/E** **D9/E** **E(9)** **F19N3/E** **D9/E**

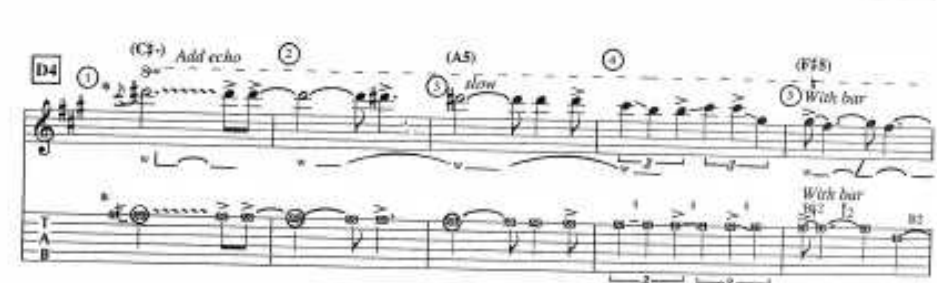
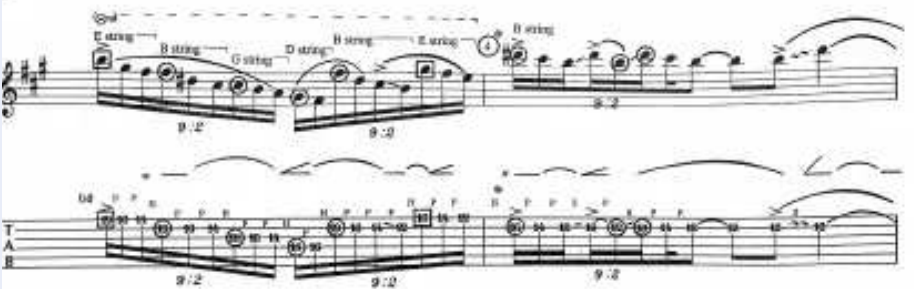
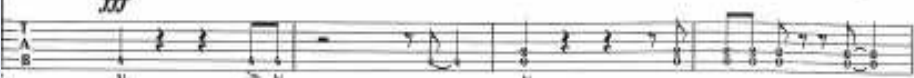


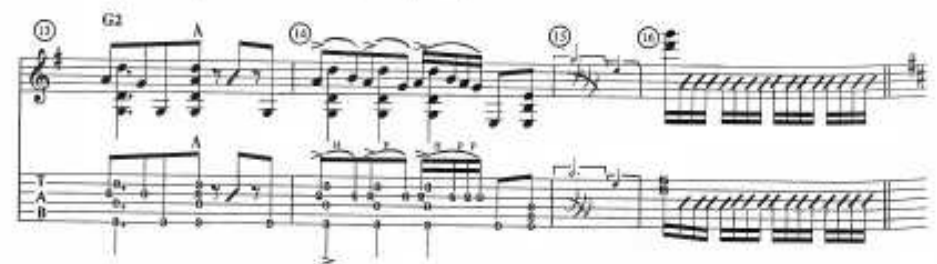
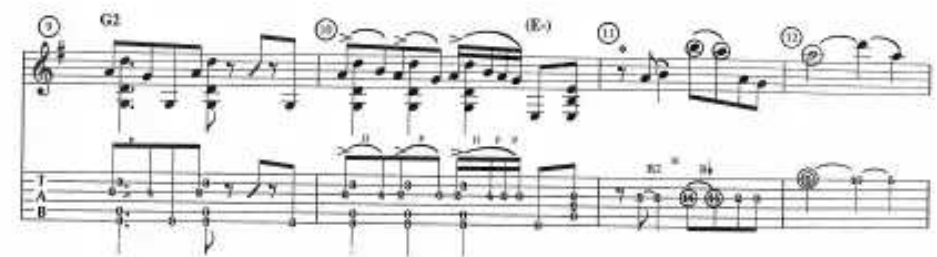
116



117







E 9 E Δ B C4-9 LR (A2) (B)
 F19N3/E D9/E E9 F19N3/E D9/E
 E9 F19N3/E D9/E E9 F19N3/E D9/E
 D D/E
 Cadenza D/E Echo off
 With bar

STAND UP Set Up

Guitars-
 Ibanez Jem 7
 Tom Anderson Guitar on solo

Intro

Double tracked guitar (Guitar #1 & II)

Effects

MEAT #1

D.T. = ♩
 F.B. = 12%
 D.O. = 9%
 T.C. Chorus
 P.P. #5

A

Stereo tracked (single guitar) Guitar #1II

This guitar is recorded cleaner. This is done by backing off the master volume on the amp a little and bringing the volume knob down to about $\frac{1}{2}$ velocity on the guitar.

Effects

MEAT #1

D.T. = ♩
 F.B. = 20%
 D.O. = 10%

MEAT #2

D.T. = 35%
 D.O. = 100%
 F.B. = 0
 Mod. = 75% (approx.)
 Rate = 5%

T.C. Chorus
 Eventide S.P. 2016 - Flange

SPX90 - Stereo delay setting -

Delay #1	Delay #2
D.T. = ♩	D.T. = ♩
D.O. = 30%	D.O. = 30%
F.B. = 30%	F.B. = 15%



With bar

Also, a line is taken directly out of the guitar into a direct box and sent to the console. This guitar tone is panned up the middle and is heavily flanged with an old Eventide Flanger.

B section Intro Guitars #I & II

C Guitars I & II

Solo – Stereo tracked

Same processing as verse guitar without the D.I. Box return. The amp is considerably beefed up too. On several notes, the Roland SDE 3000 is "popped on." The settings are:

D.T. =
 F.B. = 20%
 D.O. = 30%
 P.P. #5

The outro vamp is Guitars I & II going in and out of harmony and unison with each other.

Performance Notes

The main rhythm parts are double tracked in unison. The **A** sections are one guitar with stereo panning (see sound appendix).

C 3 (The Gsus chord). The root is played with the thumb.

B2 9 & 10 This sound is done by taking an allen wrench and scraping against the strings, creating a slide effect.

C2 16-19 Hit the low E string and bend it down until the string flaps against the pick up.

Solo 1-4 This effect is obtained by letting the strings ring and lightly rubbing them. Also, bend the notes with the bar and scratch the strings with the pick.

STAND UP

Words and Music by
 DAVID LEE ROTH and BRETT TUGGLE

Heavy dance

Intro



126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

6

Sheet music for guitar, showing a sequence of chords and melodic lines. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals.

Sheet music for guitar, showing a sequence of chords and melodic lines. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals.

128

Sheet music for guitar, showing a sequence of chords and melodic lines. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals. A measure is marked with a circled 'G2'.

Sheet music for guitar, showing a sequence of chords and melodic lines. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals. A measure is marked with a circled 'C2'.

Sheet music for guitar, showing a sequence of chords and melodic lines. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals.

Sheet music for guitar, showing a sequence of chords and melodic lines. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals.

Sheet music for guitar, showing a sequence of chords and melodic lines. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals.

129

Sheet music for guitar, showing a sequence of chords and melodic lines. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals. A measure is marked with a circled 'Solo'.

Sheet music for guitar, showing a sequence of chords and melodic lines. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals.

Sheet music for guitar, showing a sequence of chords and melodic lines. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals.

Sheet music for guitar, showing a sequence of chords and melodic lines. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals.

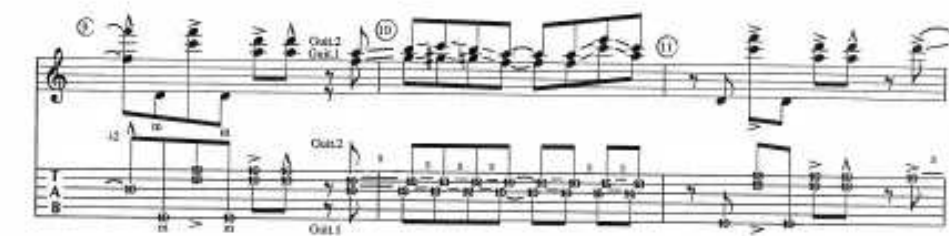
Sheet music for guitar, showing a sequence of chords and melodic lines. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals.



130

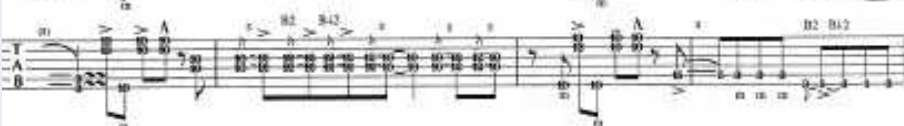


131





32



133

HINA Set Up

Guitar - Tom Anderson

Rhythm track - stereo tracked (single Guitar #2)

The effect on this guitar is used as part of the arrangement. Because the delays are so wide apart, it gives the opportunity to play a note and while it's being echoed, you can play another part on top of it.

Effects -

MEAT #11

D.T. = 360 mill sec.

F.B. = 0

D.O. = 100%

P.P. = #5

Solo - The solo on this song was originally recorded on the demo and flown onto the album master.

One guitar, mono track

Effects -

MEAT #1

D.T. = 720 mill sec.

D.O. = 30%

F.B. = 12%

T.C. Chorus

Eventide Harmonizer -

Harmonization = P. #4

Output = 50%

F.B. = 0

Performance Notes

The guitar effect on this song is a stereo delay set at 360 milliseconds. The direct guitar is being played and heard on the left side of the stereo and the effect is coming back on the right side, with note after the original.

With this effect, you can play something and have it "come back" to you an 8th note later, allowing you to play against it.

For the solo section, the sound goes to mono, and the echo is doubled to 720 milliseconds. There is also a harmonizer added to the mixture, sounding a 5th above the fundamental pitch. Also, the feedback on the echo is brought up to about 30%. (What is noted on the manuscript is strictly the D1 signal).

INTRO (1) very softly, tap the string, causing a slight pop. The echo will take care of the rest.

12 4 Last beat. The first half of the beat, you slide your pick down the string, and the second half you gliss down the E string with your left hand.

B2 3 & 4 That riff is played by muting the strings with the palm of the right hand and "sweeping" with a down stroke across the strings.

HINA

Words and Music by
DAVID LEE ROTH and STEVE VAI

Slowly



④ D C Asus A A2

⑦ (E) A A A A D C Asus A A2

Gtr? *gtr* *loco*

⑩ *Free!* C/B *Let ring* A A A B (Bass) *gliss.*

⑭ A Double time (♩ = ♩) ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

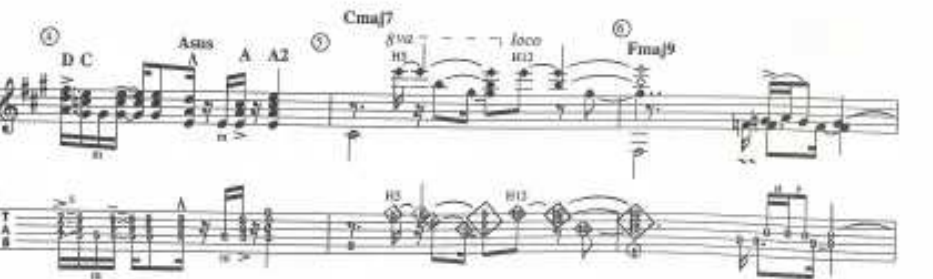
⑤ 4. B (Gmaj7) ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿





D (3 times)
Solo

(F#) (E) (Vamp for Solo) (F#) (E)

mp *gliss.*

D2 Echo and harmonizer
(harmonizer sounds 8va)

(chord changes continue)

8va *P.H.*

8va *P.H.*

With bar With bar

With bar With bar

With bar

With bar

8va *loco*



B3
Double time

(1) (2) (3) (4)

(Gma7)
With bar

(Bounce the bar)

(5) (6) (7) (8)

A B/A

8va

Tempo 1

(9) (10) (11) (12)

(E) D C Asus A A2 (E)

(13) (14) (15) (16)

D C Asus A A2 Cma7

8va *loco* *8va*

8va *loco* *8va*

(17) (18) (19) (20)

C/B B A/B (Bass) (E)

gliss.



SPECIAL THANX

My special thanx go to Steve Stevens for lending me some of the hottest amps I've ever heard, and to Steve Blucher from DiMarzio for changing pick-ups in my guitar in world-record time between takes. Phew!!!

Also, thanx to Ted Templeman and Jeff Hendrixson for pushing all the right buttons.

Thanx to Jose for the Secret Sauce, and to Lee Jackson for making a very special amp and for using my name in magazine ads without asking me.

The guys at Carvin deserve a round of applause for being on top of it. I love you guys, but don't send me anymore candy.

Thanx to all the 2nd and 3rd engineers who ran around in the middle of the night to satisfy my sound neurosis. And, of course, Neil Zlozower, who took all these great pictures. Boy, do I owe him a lot of dinners. My sister, Pam, who worked her fingers down to the bone correcting my mistakes. Very special thanx to Greg LaMastro, who did all the tabulature for this book. What a guy.

There are many more to thank who are not acknowledged here, but you know who you are.



STEVE VAI (SPARE SWITCHER)

① RESET	①	② 2016 DIZZY	①	① GATE	① GLITZ	① BIGGER	① HOLD
① GOD	① ZILLA	① SCHMEAR	① PUTZ	① MEAT 1	① MEAT 2	① LOVE	① HATE
① MIDI	① STR	① BANK	① PS-1	② PS-2	② PS-3	① PS-4	① HELL

DIZZY = Eventide 2016

GATE = Drawmer Duel gate

GLITZ = Ibanez 1000

BIGGER = TC Analog Chorus

HOLD = Hold repeat for the "Shmear"

GOD = Eventide 969 Harmonizer

ZILLA = Eventide H3000 Harmonizer

SCHMEAR = Roland SDE 3000

PUTZ = Yamaha SPX 90

MEAT I = Yamaha Delay 1500

MEAT II = Yamaha Delay 1500

LOVE = Clean Amp

HATE = Dirty Amp

HELL = Distortion - Boas Super Overdrive